

NAVY DAYS

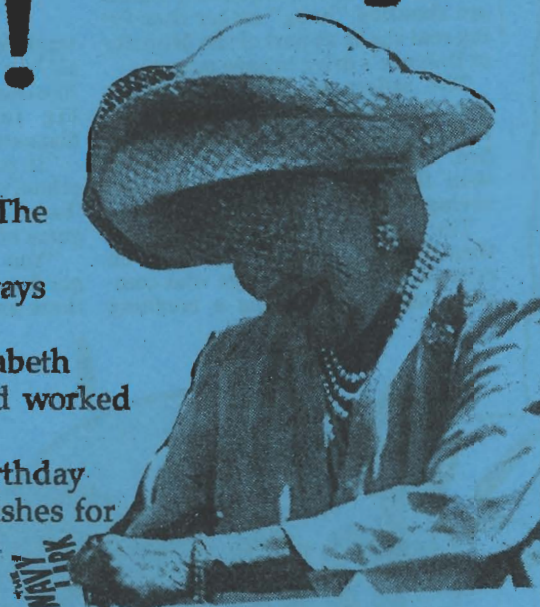
NO. 2

Autumn 2000

50th anniversary tape found!

A restorable copy of the 50th show has now been found. The tape is being electronically tidied up and will be in our library by Christmas. So there is a Santa Claus! Leslie always told you so..

This particular programme was recorded with Queen Elizabeth the Queen mother present in the audience, Steve Arnold worked furiously in a very limited time span in order to post a reasonable copy of the programme to Her Majesty as a birthday tribute. The tape was forwarded with the societies best wishes for her 100 years.



Cyber piracy averted ?

For members using the web in recent months the wealth of new sites is impossible to fully appreciate. I thought it would be interesting to see if we could be easily located. I visited Lycos and Typed in **The Navy Lark** which offered me various sites none of which really matched us! However one UK site :- www.charkin.demon.co/britcom/lark/html was visible and off I travelled.

The site appears to have lifted our entire programme listing (produced by us and not available

ANYWHERE else!) and put it up on the net. In addition the individual is offering a number of MP3 downloads of certain programmes.

The BBC does not like this ! Visitors to the site may still find that the audio quality is inferior and you might prefer to refrain from being involved in copyright problems in the future! We however have Auntie's blessing as we now appear on their tapes issued through BBC Worldwide!

NL web site registration

As a result of Lynne Porter's sharp eyes spotting one of Pertwee's relatives arriving in the dockyard with a rather large lorry she managed to turn a potential loss into a profit for the Admiralty. The Sea Lords were so pleased that a tour of the local Victory souvenir shop

proved to be so awesome when added to a cup of NAFFI tea that Lynne resolved to spend her reward money immediately by purchasing a cyber dock for Troutbridge to birth within over the coming years. This should mean that golden age radio enthusiasts new to on-line

surfing and the net and will be able to located us much quicker. All previous addresses still work as Steve has ensured that links for browsers will offer the fullest compatibility to all British drama and comedy web sites.

For your favourites drawer:
www.navylark.org.uk

HAS PERTWEE BEEN AT IT AGAIN?

The Daily Telegraph

Saturday, May 20, 2000

Navy's gunnery training goes with a 'bang'

NAVAL recruits at a gunnery school are shouting "bang" rather than firing real shells as part of the Ministry of Defence's drive to save money.

The sailors at HMS Cambridge, near Plymouth, check the co-ordinates, line up a target and prepare to fire. Then they shout "bang" rather than fire their shore-to-ship guns, saving a £642 shell each time.

The move is saving the Navy more than £1 million a year, but has been criticised by some ratings who complain that it is making a laughing

stock of the service. One said: "You sit in a gun and shout 'Bang, bang'. You don't fire any ammunition. It's a big joke and the sailors are disgusted."

"It is just like being back in the school playground when you shouted 'bang' to shoot your friends in a game of cowboys and Indians."

"You used to hear the sound of gunfire from Cambridge, but now there are just shouts of 'bang, bang'

By Michael Fleet

over the microphone. It makes you wonder what the Navy is coming to."

Another sailor, who trained at HMS Cambridge, said: "The cuts constantly coming in mean the Navy has lost its pride. It is quickly losing the respect of those in the service."

"Without firing you get no feel for the gun. It is hitting morale and the effectiveness of the fleet."

A Navy spokesman said the gunnery school was to close in April next year and it was felt that live firing from the shore was no longer necessary.

"Gunnery training is now being delivered through static non-firing training and simulation," he said.

"This is part of the Armed Forces' continuing efforts to achieve the best possible value for money."

The end of live firing brought benefits in no more noise for local people and a reduction in the restricted areas of sea for fishermen, the spokesman added.



An excellent name for a naval reporter!

Recent Broadcasts by Cast members

Leslie Phillips is without a doubt maintaining a busy schedule.

Recent broadcasts saw the irrepressible Leslie Phillips returning to comedy roles.

On Friday 14 July 2000 in the third series (episode 2) of **Bristow** Leslie Phillips played 'Perkins' of personnel within the Chester-Perry organisation. Perkins was

charged with the responsibility of integrating temporary staff (always female) with the eccentric (male) personalities of the Chester-Perry company's buying department. This is an annual encounter which evokes strange and varied behavioural traits and rituals by the permanent staff in the buying department!

A much higher profile

broadcast went out on Friday 4 August. R4 transmitted an eclectic mix of narratives and music known to be favourite listening of Her Majesty Queen Elizabeth the Queen Mother. Leslie Phillips delivered some masterly readings of selected material and was featured on Pick of The Week demonstrating his fine skills

Complete recordings of both shows are now in the library

NAVY LARK 12 released

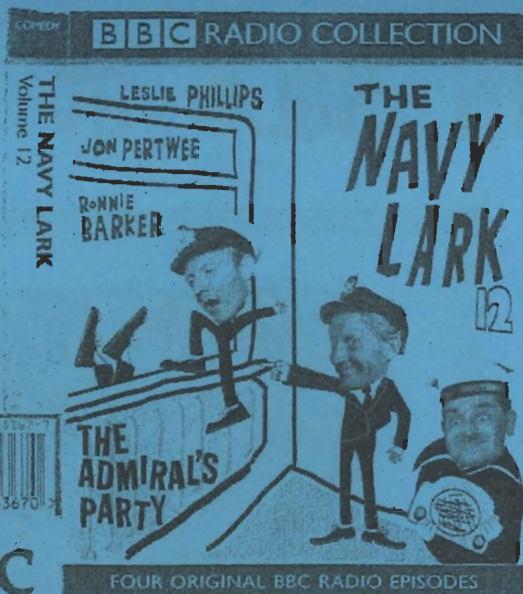
Navy Lark 12 finally surfaced in our stores in July and as previously mentioned the four shows are:

The Comfort Fund 26 April 1959
Stuck Up The Inlet 3 May 1959
The Admiral's Party 10 May 1959
The Hank of Heather 17 May 1959

The next issue from BBC worldwide is possibly 18 months away. We are hopeful that the next issue will cover a few gaps from our current

library. Work is being done as I write to identify details of shows which might be available for publication.

Auntie has rather a bare cupboard though so keep enquiring from friends and associates. New members are proving more than helpful with information, support and recorded material being made available for society use. Keep it coming!



Sub Warning

The time has now come to admit that NLAS cannot afford to run subscription free. The Summer Navy Days which was experimental but well received simply cost a silly amount for what it was! Extra copies must be printed to satisfy new members as they join but the cost of printing P&F etc. made the venture expensive. Reluctantly NLAS has decided that if we aim to publish quarterly news letters and continue to expand the audio and biographical library which will be published to everyone through the newsletters a need to recover costs becomes an unavoidable fact. A £4.00 subscription request will be forwarded to everyone in the Winter. This sum reflects the current costs incurred for our newsletter etc. As the magazine grows we can look at ways of improving print quality and so on!

Apologies for that....but it should help put us on a firmer footing for the next twelve months. An accounts breakdown will of course be essential, and this will be published in the Spring of 2002.

It is hoped that you will still find membership good value!

Mini disc

How do you store yours?

For years the humble cassette has been the ONLY way most of us can achieve any level of preservation and/or audio library. We have been promised better machines. Integral timers like video and alternative tape lengths, but most of us have just had to make do with basic timers and tape editing systems which are quaint!

My premier machine went down in mid summer and faced with yet another repair bill I decided to take the plunge with a Mini disc (MD). The quality is awesome and for my sceptical ears I was immediately presented with the best home listening source ever. I have however found that learning the ropes and successful timer

recordings can be a bit of a minefield. Already I have missed shows due to my total incompetence when it comes to "wiping" earlier recordings. Somehow despite going through various erasure procedures and believing I now have 74 minutes of recording time (twice as long if the recording is in mono) I have found now recording has taken place due to set up problems. I suspect I will grow to love the machine but I like the way you can rewind and simply copy anything more demanding like TOC writing and a wealth of other digital acronyms leaves me trembling! If anyone has hints or tips you would like to share post them in. We can put them into the next Navy Days

LarKing About

So how many Larks were there?

The Navy Lark
The TV Lark
The Embassy Lark
The Motorway Lark
The Big Business Lark

If you have knowledge of others that this list totally ignores let us know and we can publish the fuller version next time.

ON Sale at **ebay**.CO.UK recently



LESLIE
PHILLIPS

—Robert

10
Jules
Leslie
Phillips

Leslie Phillips was born in London and trained for the stage at the Italia Conti School. He first appeared on the stage in 1935 in *Peter Pan* at the Palladium and as a child also played in *The Zeal of Thy House* and *Dear Octopus*. He followed this by going into repertory and returned to the West End in 1942 in the Haymarket revival of *The Doctor's Dilemma*. After War service in the Durham Light Infantry he came back to London in *Daddy Long-Legs*. Since then his West End appearances have included the highly successful comedies: *On Monday Next*, *For Better, For Worse* and *Three-Way Switch* and the thrillers *The Whole Truth* and *The Big Killing*. Mr. Phillips first appeared in films, as a child, in 1936 and since then has played in over eighty! Among the best known are: *Les Girls*, which was made in Hollywood with Gene Kelly, *Carry on Nurse* which has broken records everywhere and was based on a play by Patrick Cargill, *Ferdinando*, made in Italy with Vittorio de Sica, *Crooks Anonymous*, *Doctor in Love*, *In the Doghouse* and the highly successful *The Fast Lady*. He can currently be seen in a new film called *Father Come Too*. Mr. Phillips has also directed a number of stage plays, can be heard regularly on the radio in *The Navy Lark* and recently scored a considerable success in the television series *Our Man at St. Marks*.


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Item view

Leslie Phillips signed Programme

Item #347678993

Collectables:Autographs :General



Bid

[Watch this item](#)

Starts at **£2.00** (reserve not yet met)
 Quantity **1**
 Time left **1 days, 8 hours +**

Started 01-Jun-00 19:20:25 BST
 Ends 06-Jun-00 19:20:25 BST

Seller (Rating) **memcity (54)** ★ **me**

([view comments in seller's Feedback Profile](#)) ([view seller's other auctions](#))
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High bid --

Payment Visa/MasterCard, American Express, Postal Order/Bankers Draft. See item description for payment methods accepted

Shipping Buyer pays fixed shipping charges, Seller ships internationally (worldwide). See item description for shipping charges

Update item **Seller: If this item has received no bids, you may [revise](#) it.**

First bid **£2.00**# of bids **0** (bid history) (with e-mails)Location **Woodbridge, Suffolk**Country **United Kingdom**

(mail this auction to a friend)

(request a gift alert)

Seller assumes all responsibility for listing this item. You should contact the seller to resolve any questions before bidding. Auction currency is Pounds Sterling (£) unless otherwise noted.

Description

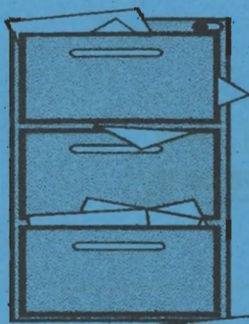
Leslie Phillips signed programme for 'Boeing Boeing'.

From a performance at the Apollo Theatre in London's West End in 1962/3 this has been signed by Leslie and dedicated 'To Julian'. The rest of the cast were Patrick Cargill, Diane Elliott, Joanna Henderson, Mercy Haystead and Eva Whishaw. Programme has been folded to put in a pocket and the cover shows some signs of ageing, but otherwise it is in good condition.

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for sale at The Autograph Gallery here:
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Navy Lark Log

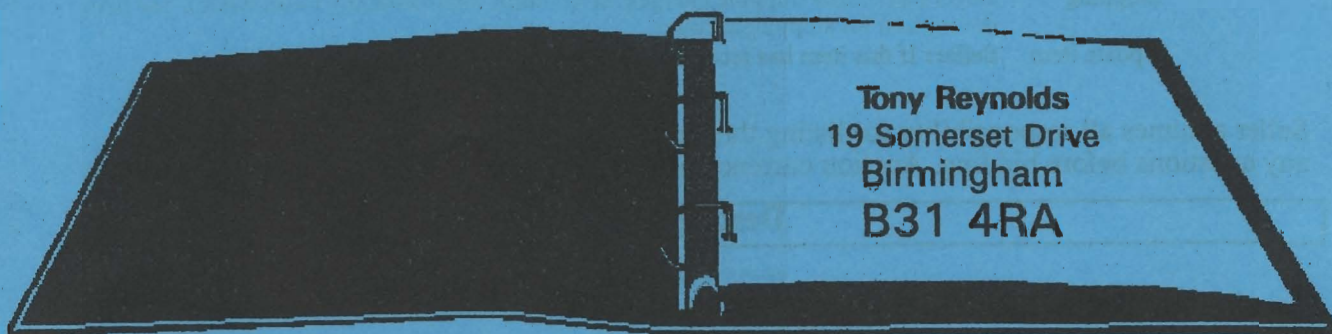
Where do you start? You have a pile of tapes, an OK memory but you need a little order in your life! Tony Reynolds has the answer. Tony has buried himself in the BBC archives and meticulously researched the files, often holding history in his hands and produced a wonderful log.

The research can be acquired in one of two ways. If you are a Microsoft computer owning individual you can have a disc. The advantage here is that you can use the data easily at home on your tape collection. But, if like me you keep well away from the Gates philosophy a paper version is available for you to punch

two holes in and use regularly. I do not think a week has gone by over the last three years without the tome coming off my shelf to check a small fact or other.



Tony sees the work as ongoing and anyone purchasing the current edition can expect to receive revised editions/supplements when they are written. A charge of £5.00 is made for the log (whichever version you opt for) and is bought direct from the author.



Tony Reynolds
19 Somerset Drive
Birmingham
B31 4RA

RONALD GRANT ARCHIVE





Admiralty Library

The Library is enjoying a period of growth. New tapes added in recent months feature solo performances by Jon Pertwee and and Ronnie Barker. The Pertwee material is drawn mainly from 1970s "cover" albums of well known musicals and seasonal LP's issued for the children's market. The Ronnie Barker material is wonderful. The 90 minute tape features two albums released in the 60s and 70s with

songs and monologues being delivered in the inimitable Barker way. A real listening treat. A video tape featuring "The Navy Lark" and "Watch your Stern" is now also available.

Both films are most enjoyable and feature Leslie Phillips with interesting supporting casts. Both romps are clearly the visual interpretation of the Radio series, but Watch Your Stern is closer in spirit to Fatso and Pertwee's antics!

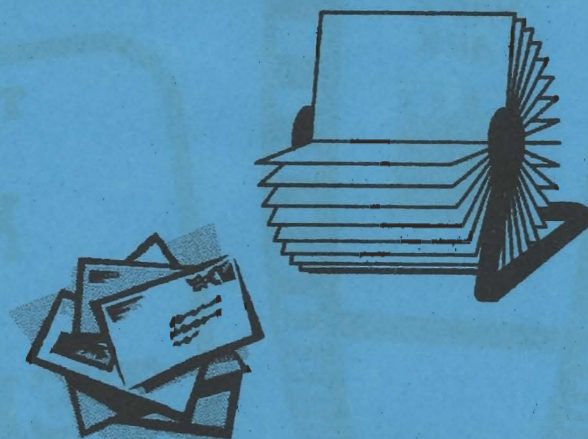
The library
needs
you!



Next time you go shopping, try to find 5 minutes and visit your local charity shop. Find the LP section and flip through the various forgotten bands of the 80s and see if you can find any material recorded by cast members. A quick way might include looking for well known musicals. These will not be *ORIGINAL* show recordings but will exhibit the legend **FULL CAST**. This statement usually means one or two well known actors with 'supporting cast'!

The effort is really worth making I have found at least seven discs in recent months which cost from 25P to 75P. Copies of this material now in the library for your use. Good hunting!

Contacts



ORCA

GRAEME STEVENSON
11 BRUCE AVENUE
DUNBLANE
PERTHSHIRE
SCOTLAND



DADS ARMY

JACK WHEELER
8 SINODUN ROAD
WALLINFORD
OXON
OX10 8AA



GOON SHOW

MAXINE VENTHAM
LIMELIGHT
16 POPLAR ROAD
BRIDGWATER
SOMERSET
TA6 4HU



THE
NAVY
LARK



Plots • Stars • Directors • Dates • Ratings

The Sunday Times
Guide to
**MOVIES
ON
TELEVISION**

by Angela and Elkan Allan

The Navy Lark

Pleasant 1959 comedy from the radio series, better than most *Carry Ons*, about Cecil Parker, Ronald Shiner, Leslie Phillips & Co trying to keep the cushy number they have on an island near Portsmouth; Sid Colin and Laurie Wyman's script involves them in all sorts of risible subterfuges, and Gordon Parry directs good-heartedly. (b/w)

✓



Watch Your Stern

×

Could have been called *Carry On Up Your Torpedo*, as it was made by the Carry On team and their director Gerald Thomas, and contains same blend of blue slapstick. Supposedly about Kenneth Connor losing plans and substituting fridge blueprint. Eric Barker, Leslie Phillips, Joan Sims, Hattie Jacques, Sid James; 1960. (b/w)

VARIETY

UPDATED AND REVISED - CLASSIC FOREIGN FILMS

MOVIE



■ NAVY LARK, THE

1959, 82 MINS, UK

Dir Gordon Parry Prod Herbert Wilcox Scr Sid Colin,
Laurie Wyman Ph Gordon Dines Ed Basil Warren
Mus James Moody, Tommy Reilly Art Dir Jim Morahan
● Cecil Parker, Ronald Shiner, Leslie Phillips, Elvi Hale,
Nicholas Phipps, Cardew Robinson (20th Century-Fox)

The Navy Lark, based on a click BBC radio series is the oldie about a 'forgotten' naval base on an island off the South Coast of Britain. They're having a high old time feathering their nests with illicit smuggling and other rackets. The skipper's involved in fishing. His No. 1 y'en is a pretty Wren officer's blonde charms. Suddenly higher authority decides that the minesweeping unit is redundant and from then on chaos breaks out as they scheme to avoid being posted elsewhere.

Only occasionally does the comedy creak. Then director Gordon Parry has the good fortune to have on hand some skilled performers who hold the fort. These include Cecil Parker, a master of the art of bumbling; Nicholas Phipps, as the probing senior officer constantly on the receiving end of indignity; Ronald Shiner, who boisterously can play a wily petty officer in his sleep; Cardew Robinson, extremely good as an over-diligent war correspondent, and Leslie Phillips, as a philandering second officer.

On the distaff side there are a number of comely femmes who are mostly around to decorate the scene. Elvi Hale, as a Wren officer who causes the love light in Phillips' eye, has the brightest opportunity.

■ WATCH YOUR STERN

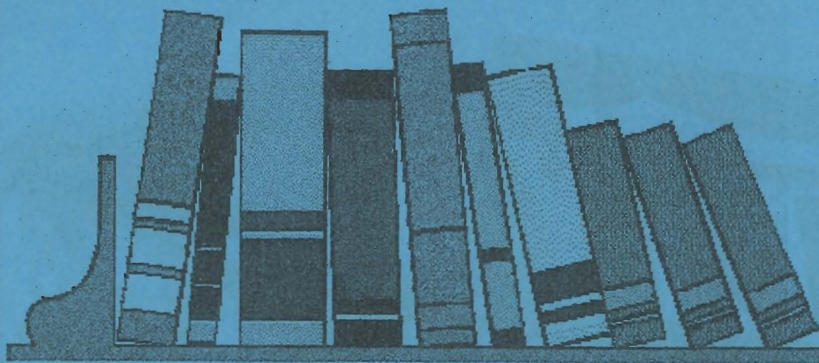
1960, 88 MINS, UK

Dir Gerald Thomas Prod Peter Rogers Scr Alan
Hackney, Vivian A. Cox Ph Ted Scaife Ed John Shirley
Mus Bruce Montgomery Art Dir Carmen Dillon
● Kenneth Connor, Eric Barker, Leslie Phillips, Joan
Sims, Hattie Jacques, Spike Milligan (Anglo
Amalgamated)

The team responsible for the clicko *Carry On* series are up to their profitable yock-raising larks with *Watch Your Stern*. There is a stronger story line [from Earle Coultie's play *Something about a Sailor*], characters are developed more roundly and director Gerald Thomas does not rely on a string of largely disconnected gags and situations.

The yarn concerns a top secret test on an acoustic torpedo which, when fired, upsets arrangements by doubling in its tracks, missing the target raft and blowing up the firing ship. An Admiralty boffin is detailed to modify the torpedo, the plan gets destroyed, a copy mislaid and the destroyer's officers manage to bluff the admiral with the plans of the ship's refrigeration plant.

Acting is on a firstclass farcical comedy level, with Kenneth Connor scoring heavily in his two disguises, especially when as a 'woman scientist,' he has to cope with the attentions of the amorous admiral. Sidney James, guest starring as a chief petty officer, enlivens his scenes as always and there are standout cameos by Spike Milligan and Eric Sykes as a couple of gabby electricians.



NL BOOK SHELF

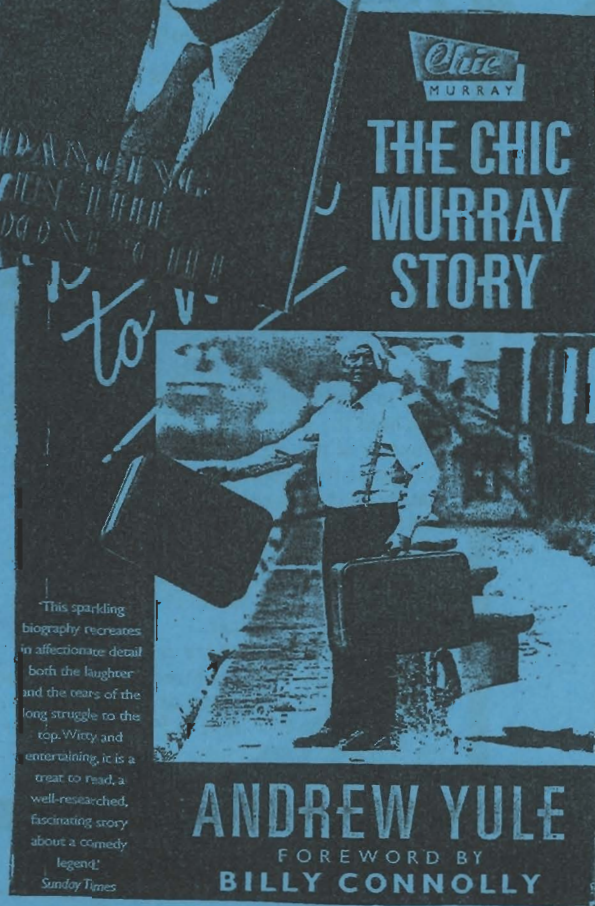
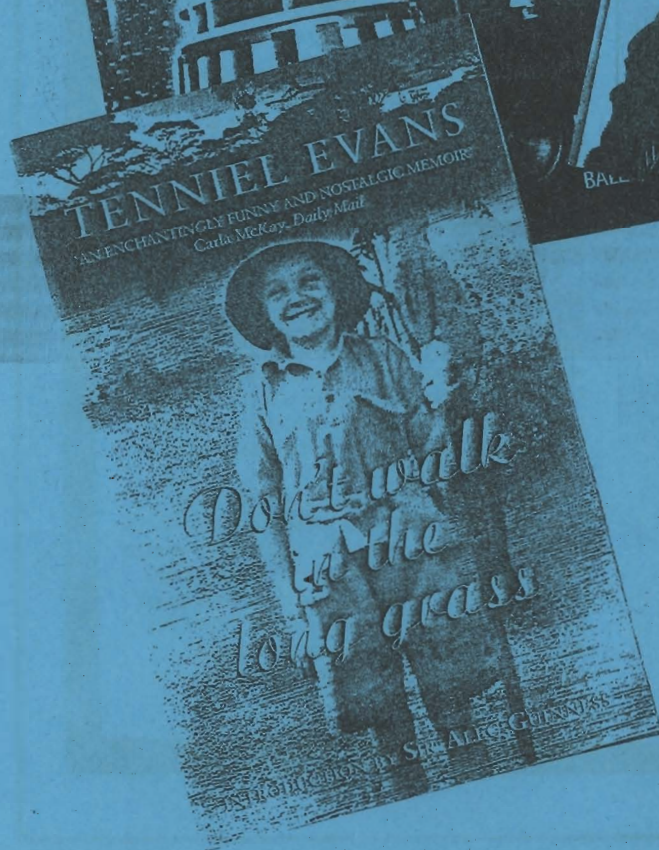
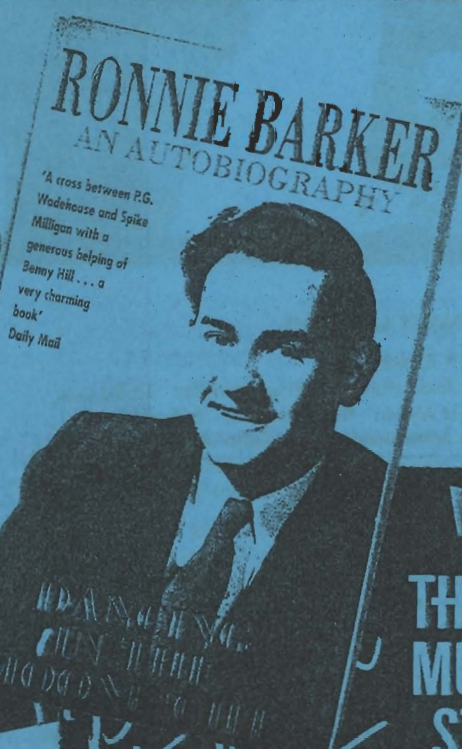
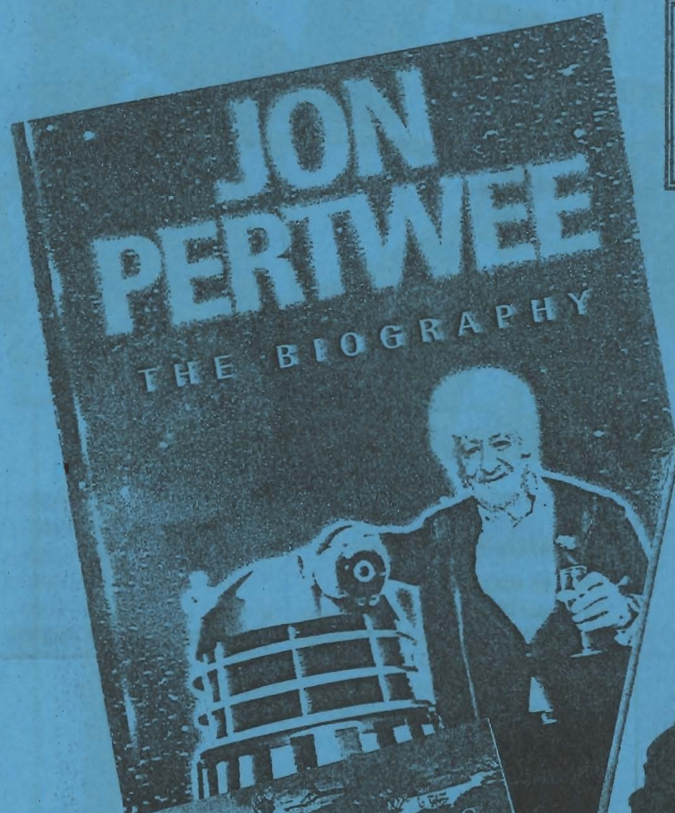
It seems almost unbelievable that after so long with very little to read or see regarding cast members of The Navy Lark we are spoiled for choice this Summer. All books featured here were purchased off the shelf in Bookshops in Hertford and should be available in your locality with very little effort. Happy reading!

Jon Pertwee ISBN 0-233-99831-4 £17.99

Ronnie Barker ISBN 0-340-60977-X £5.99

Tenniel Evans ISBN 0-552-99802-8 £6.99

Chic Murray ISBN 1-85158-782-9 £7.99



Edinburgh & Hampstead

24 FRIDAY, JANUARY 21, 2000 ***

ARTS

Despite throat cancer, Peter Tinniswood is writing better than ever. He talks to **Gillian Reynolds**

'I've lost one voice and found another'

PETER TINNISWOOD inserts the voice-box tube into the same corner of his mouth where once he smoked his pipe. The plastic picks up vibrations, the metal box at the end of the connecting flex amplifies them into something like speech.

A year ago Tinniswood, playwright, novelist, broadcaster, had radical surgery for cancer. It meant cutting out his larynx, physically losing his voice, the end of a battle that began in 1985. Over the next four years came surgery, radiotherapy, endoscopies, biopsies, scans, a stroke, two haemorrhages (one left him a breath away from dying), ambulances under police escort, more surgery.

And all the time he has kept writing. If you listen to the radio you will know that. There have been 10 new Tinniswoods in the past five years. If you go to the theatre you'll know that his play *On the Whole It's Been Jolly Good*, the reminiscences of an old Tory politician, performed by Leslie Phillips, swept all before it at last year's Edinburgh Festival and is now to open on January 31 at the Hampstead Theatre in London.

"I am a writer," he says, crackling passionately down the plastic tube, "not an invalid." His eyes blaze. He has had the voice box for nine months but only been using it for four. He has to work at it.

First he must find the right words, ones both to convey his meaning and leap clearly through the electric. Then he "says" them. The operations have taken away part of his tongue, so articulation is difficult. His mouth gets very dry. He radiates frustration at having to produce the words, rather than transferring them directly from thought to lip the way he used to.

We are in Liz Goulding's house and he turns to her to interpret. He is telling me about three new radio plays, one for World Service producer Gordon House (*The Packer*, starring Michael Williams), two for Enyd Williams on Radio 4 (one, *The Duvet Lady*, written for Billie Whitelaw). Williams produced *The Scam*, a special commission from James Boyle. "You love Enyd," I say, foolishly. The tube sputters. "I not only love but adore."

I get that loud and clear. I don't get the next bit, about *The Admiral of the Night*, another new play, one written around old players for Everton FC. Tinniswood scribbles down names: Sagar, Catterick, Lello, Wainwright, Farrell, Eglington. I am mystified. Tinniswood is a Liverpool supporter. I turn to Liz. She doesn't know much about Everton, but she tries her best.

Anyone who knows Tinniswood's work knows Liz Goulding's voice. She is in all the plays, as actress, muse, the other half of an argument. They were married. They separated, were divorced, went separate ways, he to live in Bristol, she to a terrace house in Surrey. Both made (as everyone who divorces must) the passage of learning to live with themselves. For couples who have lived and worked together so long, it becomes impossible to distinguish who is in the fiction and who is in the kitchen, who is writing the pain and who is feeling it. Then fate put them back under one claustrophobic roof.

She had been with him all along, by his bed after the operations, fighting his corner with doctors and insurance companies, going to rehearsals because he couldn't. She saw him through the stroke, both terrifying haemorrhages. Once,



Leslie Phillips in Peter Tinniswood's new play *On the Whole It's Been Jolly Good*

eyes staring, he looked as if he'd gone. She said, "You can't be dead. We're having a loft conversion," a Tinniswoodian line if ever there was one. After the last operation there was no choice. He couldn't manage alone.

"I can't work as much as I did before," he says. But you never stop, I reply. "This is my livelihood," he says. I mention *The Scam* and how good Roy Hudd was at the fear in it. "I had a lot of

scans," says Tinniswood, now 63, "and they're absolutely bloody terrifying. Claustrophobic. The only way out is to write about it and I wrote the play in the scanner, in my head that is."

It is the first part of a trilogy, all ready for the theatre. "I desperately want to see it done. I don't know how long I am going to be on the face of this earth. So I write as much as I can and I want my stuff on. But the other important

thing is I'm writing better than I have in my life. I've gone back to the days of *A Touch of Daniel*. I'm bold and adventurous. I've lost one voice and found another."

Now I can understand every word. I ask why the past shadows the present in all his work. He is exhausted but the voice pipe flies back into place. "I feel very much that every step into the future is two steps into the past. It's true of everything."

We talk about *Wilfred*, his stage play I saw at the Bush 20 years ago, which features a large, unruly, invisible dog. "It's one of my favourites, one of the best things I ever wrote." Has it been done since? "No."

He has had plays on at the National Theatre, the Bristol Old Vic, the Sheffield Crucible, Scarborough. Richard Eyre and Alan Ayckbourn are among his directors. He has written for and been performed by Judi Dench, Billie Whitelaw, Jane Lapoltra, Stephanie Cole, Maurice Denham, Richard Griffiths, Elizabeth Spriggs, Michael Williams. *Tales From a Long Room* has been on radio, television, the stage. *I Didn't Know You Cared* is a BBC TV classic.

Why hasn't *The House Swap* been done for television? No answer. He tells me instead that all the radio plays have stage versions.

Picture: CHRISTOPHER JONES



'I don't know how long I'll be on this earth, so I write as much as I can'

how well those that have transferred have done.

"I absolutely adore radio drama. It suits my writing style. I love words. I love rhythms. Typical of me that I'm good at an art that's dying."

Dying? After recording *The Packer*, Michael Williams wrote him a letter that said the script was the most remarkable piece of work, had touched him as no other he had ever done before. Maurice Denham, now 90, grumbled that Leslie Phillips in *On the Whole It's Been Jolly Good* was being given "his" words.

That's the thing about the words Tinniswood makes for actors. They fit like dreams they speak volumes.

A radio version of *On the Whole it's been Jolly Good* with Maurice Denham (21.12.1999) has been put into the Navy Lark library. Should Leslie Phillips ever make a radio broadcast of the show we will substitute the recording.



The



Guest



List



Brown, Janet	25/01/63 to 10/05/63	TVLark + 05-01 to 05-06
Brown, Janet	24/01/64	06-18
Cornwell, Judy	15/09/61 to 09/03/62	04-01 to 04-26
Eddie Braden (piano)	09/03/62	04-26
Fielding, Fenella	05/04/59	01-02
Francis, Derek	06/11/66	08-10
Gomm, Dennis (piano)	10/09/67 & 01/03/70	09-11 & 11-10
Gourlet, Greta	23/11/75	15-03
Graham, Nigel	20/10/68	10-02
Graham, Nigel	10/11/68 & 17/11/68	10-05 & 10-06
Margolyes, Miriam	05/08/73	14-02
Morgan, Elizabeth	19/01/69 & 26/01/69	10-15 & 10-16
Morgan, Elizabeth	30/04/72	13-06
Morgan, Elizabeth	09/09/73	14-07
Murray, Amanda	27/12/63	06-14
Murray, Amanda	16/07/67 & 23/07/67	09-03 & 9-04
Murray, Amanda	29/12/68	10-12
Murray, Chick	26/08/73 & 02/09/73	14-05 & 14-06
Murray, Pete	11/01/76	15-10
Price, Dennis	01/12/61	04-12
Reeve-Jones, Alan	03/11/68	10-04
Reeve-Jones, Alan	24/11/68	10-07
Reeve-Jones, Alan	08/12/68 & 15/12/68	10-09 & 10-10
Reeve-Jones, Alan	19/01/69	10-15
Ronald, Norma	06/06/71	12-04
Ronald, Norma	04/07/71 & 11/07/71	12-08 & 12-09
Thornton, Frank	06/11/66 & 15/02/70	08-10 & 11-08
Tobin, June	22/01/60 & 11/01/61	02-15 & 03-11
Walker, April	14/12/75 to 18/01/76	15-06 to 15-11
Waters, Jan	11/07/65 to 18/07/65	07-01 & 07-02
Whitfield, June	26/03/72	13-01
Whitfield, June	21/05/72	13-09
Whitfield, June	23/09/73	14-09
Whitfield, June	21/10/73	14-13
Wyman, Lawrie	22/02/61	03-17
Wyman, Lawrie	10/11/61	04-09
Wyman, Lawrie	29/12/61	04-16
Wyman, Lawrie	12/01/62	04-18
Wyman, Lawrie	02/02/62	04-21
Wyman, Lawrie	02/03/62	04-25
Wyman, Lawrie	19/04/63	05-03
Wyman, Lawrie	03/05/63	05-05
Wyman, Lawrie	27/09/63	06-01
Wyman, Lawrie	08/11/63	06-07
Wyman, Lawrie	15/11/63	06-08
Wyman, Lawrie	13/12/63	06-12
Wyman, Lawrie	03/01/64	06-15
Wyman, Lawrie	31/01/64	06-19
Wyman, Lawrie	13/10/68 to 27/10/68	10-01 to 10-03
Wyman, Lawrie	17/11/68 to 01/12/68	10-06 to 10-08
Wyman, Lawrie	15/12/68	10-10
Wyman, Lawrie	05/01/69 to 09/02/69	10-13 to 10-18
Wyman, Lawrie	04/01/70	11-02
Wyman, Lawrie	11/01/70	11-03
Wyman, Lawrie	25/01/70	11-05
Wyman, Lawrie	08/03/70	11-11
Wyman, Lawrie	22/03/70	11-13
Wyman, Lawrie	12/04/70	11-16
Wyman, Lawrie	27/06/71	12-07
Wyman, Lawrie	16/04/72	13-04

Douglas Johnstone